

N 1996
C8
copy 1

CBN BRNCH
GenColl

The Illustrated
STUDIO METHOD
of
PHOTO-PLAY INSTRUCTION



Copyrighted 1922 by Percival J. Cooney

The Illustrated Studio Method of Photo-Play Instruction

ORIGINATED BY
Percival J. Cooney

EXPLANATION

The object of this method is to teach the requirements of photo-play writing by demonstrating to the student the relation between the synopsis of the story and the requirements of a producing studio by presenting a sample story in four parallel columns as follows—the continuity or story told in scenes (such as is used by a producing director in studio practice)—the produced story itself as it appears on the film—a dramatic criticism and analysis of the story and finally the story itself in synopsis form as it should come from the hands of the writer.

By this method the relation between the incidents of the story as told in the synopsis and its actual materialization into continuity and the scene as it appears on the film is made clear and can be seen at a glance. By following any given incident in the synopsis across the page from right to left its dramatic value and relation to the story can be seen in the third column, its appearance on the film in the second column and the manner in which it is expressed in continuity in the first column. By this method of four parallel columns in scene units running across the page the student has completely illustrated and explained the meaning of terms used in photo-play construction such as Introduction, Characterization, Conflict, Suspense, Surprise, Climax, Comedy, Dramatic Situation, Dramatic Crisis, Motivation.

As an illustration or demonstration of the method the screen story "HIS WEDDING PUNCH" is herein used.



DEFINITIONS

of

TERMS USED IN PHOTO-PLAY CONSTRUCTION

UNITY:—The first requirement of a screen story, that it should be written about one chief character or lead, with a definite dramatic objective.

DRAMATIC OBJECTIVE:—An aim which the leading character is endeavoring to attain—a purpose for which he is striving. It is the struggle for this which makes the story.

CONFLICT:—The desire of the lead to attain his object generally meets with opposition, either from a person, persons, or conditions. In the struggle of the lead against his opposition we have what is known as conflict.

DRAMATIC SITUATION:—Such a relation between characters as leads to a deep emotional reaction and a decision on the part of one or both characters.

DRAMATIC CRISIS:—A spot in the struggle or conflict where the interest is most tense and where the outcome is impending but still in doubt.

LEAD:—A term used to indicate the leading man or woman or chief character around whom the story is built.

CHARACTERIZATION:—Making clear to the spectator the character of a person either by a subtitle or by action.

SUSPENSE:—Such an arrangement of the material of the story of the incidents of the conflict as will hold the spectator in doubt as to the outcome.

PREPARATION:—Incidents in a story which have no seeming relation to neighboring incidents, but are in certain at that particular place to prepare the spectator for some coming incident in the story.

SURPRISE:—Where a dramatic crisis terminates in an unexpected manner. A manner which is not at all likely to be foreseen by the spectator.

PREDICAMENT:—One form of a dramatic situation where the chief character finds himself in an undesirable situation from which he endeavors to escape.

MOTIVATION:—Indicating the reasons or motives which explain the coming action of a character.

CLIMAX:—The last and culminating dramatic crisis in a story where the aim, the dramatic objective of the chief character is attained or not attained.

SETTING:—Introduction of a scene to denote place where future action is to take place.

"HIS WEDDING PUNCH"

Cast of Characters:

JIMMIE SHIELDS.....(Lead) Who is never afraid of a scrap
ALICE MASON.....Jimmie's sweetheart

Minor Characters:

Mr. Mason.....
...Who in his youth was something of a fighter himself—father of Alice
Policeman
Burly workingman
Workingman's wife
The Preacher

Incidental Characters:

Two flashily dressed sports, proprietor of cigar stand, small boy, waiter,
crowd of people—ten or fifteen in the park.



DIRECTIONS FOR WRITING A PHOTO-PLAY

1. Select your chief character who must have an adequate dramatic motive; that is, he should have some definite object to attain—the love of a woman, the victory over an opponent, escape from a predicament, etc.
2. Select the opposing forces; that is, those persons or person or conditions which would naturally be an opposition to his attaining his purpose or dramatic objective.
3. Visualize the struggle or conflict which must ensue. Making arrangements for the occurrence in the course of the conflict for three dramatic crises where the action is the tensest and the result is in doubt.
4. Visualize your minor characters and their relation to the conflict.
5. Write your story briefly in twenty-five numbered scenes, leaving considerable space between them.
6. Now build up your story by inserting scenes in the spaces between those already written until the number of scenes is about seventy-five.
7. Considering this as material, now write your story in synopsis form.
8. Study your synopsis from the following standpoint:
 - a. Is your lead likable and his dramatic objective praiseworthy?
 - b. Have you at least three necessary dramatic crises?
 - c. Are your characters properly introduced?
 - d. Is there enough conflict in the story?
 - e. Is there suspense in the story—that is, is the outcome hidden from the spectators?
 - f. Is your climax satisfactory to the chief character and the spectator?
9. Having criticised your story from these standpoints, rewrite it in synopsis form, correcting the faults and then submit to a producing company for possible purchase.

PN 1996
.C8

$\frac{1}{2}$ p.

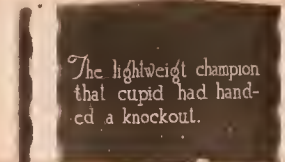




© Cl. A659915

MAY -1 1922




ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

giving in parallel columns and relative position continuity of scenes, screen frames, dramatic criticism and analysis, and synopsis of story.




Devised and originated by Percival J. Cooney.

WRITTEN CONTINUITY OF "HIS WEDDING PUNCH" AS ADAPTED BY THE CONTINUITY WRITER FROM THE DETAILED SYNOPSIS. (This is the 2nd vital step in the production of a picture.)	REPRODUCTIONS OF SCENES AS FILMED FROM THE WRITTEN CONTINUITY OF "HIS WEDDING PUNCH." (This is the 3rd and final step in the production of a picture.)	DRAMATIC CRITICISM AND ANALYSIS OF THE STORY. Illustrating the meaning of terms by reference to incidents in the pictures in column two.	BRIEF DETAILED SYNOPSIS OF THE STORY AS WRITTEN FOR SUBMISSION, BUT SUBDIVIDED IN PARAGRAPHS TO SHOW CONNECTION WITH ITEMS IN OTHER COLUMNS
(Introductory) Title 1— JIMMIE SHELDON, LIGHTWEIGHT CHAMPION OF THE NEIGHBORHOOD, WHO HAS JUST BEEN BANGED A "KNOCKOUT" BY CUPID.		INTRODUCTION OF LEAD. By the use of a descriptive sub-title.	Jimmie Shields is a well-meaning young man whose chief characteristic are two strong arms and an exceedingly hot temper. He is the amateur pugilistic Champion of the neighborhood. He is deeply in love with Alice Mason who deplores Jimmie's fondness for fighting.
Scene 1—EXT. CIGAR STAND—MED. CLOSEUP. Jimmie buys cigar from proprietor of cigar stand—lights match on proprietor's coat lapel—exits swaggering from scene.		Introduction Title 1— INTRODUCTION OF LEAD. By action. CHARACTERIZATION by action—buying a cigar and swaggering.	
(Introductory) Title 2— ALICE MASON—JIMMIE'S SWEET-HEART, WHO IS STRONGLY OPPOSED TO PHYSICAL COMBAT.		INTRODUCTION OF HEROINE. By use of descriptive title. Introductory title 2. Motivation for Alice's future action shown here.	Alice who has been expecting to meet Jimmie is strolling down a quiet street when
Scene 2—STREET CORNER—MED. CLOSEUP. Alice stands looking off, awaiting the arrival of Jimmie.		INTRODUCTION OF HEROINE. Seen looking anxiously up street.	
Scene 3—STREET NEAR CORNER AS IN SCENE 2—LONG SHOT. Two men, sportily attired, strolling along—suddenly look off and see Alice—they pause and confer with each other, getting over that "she is some chicken" and exit.		INTRODUCTION of other characters. CHARACTERIZATION by dress and action.	Two cheap sports attracted by the girl's beauty decide to strike up a flirtation with "the chicken."
Scene 4—STREET CORNER (Same as Scene 2)—LONG SHOT. Alice on still looking for Jimmie—two men enter scene and start to flirt.		Characters already introduced brought together.	





ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
Scene 5—STREET NEAR CORNER (Same as Scene 3)—MED. CLOSEUP. Jimmie enters smoking cigar—looks off and sees two men flirting with Alice—pulls down coat—straightens his hat and rushes off scene.		PREPARATION for coming DRAMATIC SITUATION shown by Jimmie's actions.	Jimmie meanwhile is strolling down the street to keep his appointment with Alice and observes from some distance the action of the men. He grins, as he is never averse to a scrap.
Scene 6—STREET CORNER (Same as Scenes 2 and 4)—LONG SHOT. Alice and two men on scene—men still flirting—Alice frightened—Jimmie enters—grabs men by back of coat-collars and after whirling them around—knocks their heads together and sends them sprawling from scene. Cut.		DRAMATIC SITUATION OR CRISIS shown by CONFLICT. CHARACTERIZATION shown in Jimmie's actions. CRISIS completed.	Before he can reach the scene, however, it is evident that Alice is not only annoyed but somewhat frightened. Jimmie bangs the two about in lively fashion. They come back at him but he knocks them down like ninepins. Then taking them by the collar he whacks their heads together and sends them sprawling.
Scene 7—RUBBISH HEAP—MED. SHOT. Two men fall into scene—rise—rub their bruises and limp from scene.		COMEDY element introduced by action of the two men.	Amazed and discomfited the two pick themselves up and toddle off.
Scene 8—STREET CORNER (Same as Scene 6)—LONG SHOT. Alice on—relieved—Jimmie brushes himself off and offering arm to Alice they walk out of scene.		ENDING of first DRAMATIC SITUATION.	While Jimmie is nonchalantly brushing off his sleeves as if such an incident is nothing in his young life.
Scene 9—SIDEWALK NEAR ALLEY—LONG SHOT. Two men walking along still rubbing bruises—little boy jumps from behind alley fence, and yells "boo!" Two men jump in the air and run out of scene.		COMEDY ELEMENT intensified.	The two are hurrying down an alley so badly scared that the "booing" of a small boy behind a fence starts them on the run again.
Scene 10—PARK BENCH—LONG SHOT. Alice and Jimmie enter and seat themselves on bench—After a period of hesitation and embarrassment, Jimmie turns to Alice and speaks:		CHARACTERIZATION of Jimmie. By action—hesitation and embarrassment.	Jimmie and Alice stroll to a park bench where they seat themselves.
Scene 11—PARK BENCH. Jimmie speaking to Alice with great earnestness.		CHARACTERIZATION of Jimmie by sudden proposal.	Jimmie makes a sudden resolve to press his suit to a finish, and blurts out
(Spoken) Title 3 (Cut in)— "ALICE... I... I... LET'S YOU AND I GET MARRIED!"		Spoken title 3—	"ALICE... I... LET'S YOU AND I GET MARRIED!"





ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
Back to scene—Alice turns to Jimmie with a quizzical look—she is somewhat startled by the sudden proposal—Jimmie taking advantage of her hesitation, starts to put his arms around her—she restrains him and says:		Attitude of Alice revealed by her action.	Alice is somewhat startled by the suddenness of the proposal but hesitates and replies:
(Spoken) Title 4 (Cut in)— "I LIKE YOU, JIMMIE—BUT I CANNOT MARRY YOU. WHY, I UNDERSTAND THAT YOU HAVE WHIPPED EVERY MAN IN THIS NEIGHBORHOOD!" Back to scene—Jimmie remonstrates.		Spoken title 4. Further characterization of Alice by her spoken reply, also further characterization of Jimmie as Alice views him.	"I LIKE YOU, JIMMIE—BUT I CANNOT MARRY YOU. WHY, I UNDERSTAND THAT YOU HAVE WHIPPED EVERY MAN IN THIS NEIGHBORHOOD!" Jimmie amazed at this objection makes an attempt to deny it by saying:
(Spoken) Title 5 (Cut in)— "WHY . . . I . . . ER . . . WHY I WOULDN'T HARM A FLY!" Back to scene—Jimmie pleading—Alice is not convinced and says:		Spoken title 5. Jimmie's view of himself revealed—Characterization—Comedy element contrast between what he is and what he claims to be.	"WHY . . . I . . . ER . . . WHY I WOULDN'T HARM A FLY!" But Alice's dislike to Jimmie's pugnacity is of long standing and she explains to him her reason.
(Spoken) Title 6 (Cut in) "I KNOW, JIMMIE—MY FATHER WAS THE SAME WAY—HE ALWAYS BRAGGED THAT HE HAD NEVER BEEN LICKED—THAT MADE IT HARD FOR MOTHER AND I." Back to scene—As Alice finishes speaking Jimmie is downcast and takes on a dejected air—Alice looks away as though forming an idea—cut.		Spoken title 6. Alice's words here are a preparation for the strange request which she is later to make of Jimmie and make that request seem less unreasonable. Here we have the foundation laid for the predicament or situation which Jimmie will later try to meet. This situation to be seen shortly provides Jimmie with a DRAMATIC motive. His effort to attain this is the moving force of the story.	"I KNOW, JIMMIE—MY FATHER WAS THE SAME WAY—HE ALWAYS BRAGGED THAT HE HAD NEVER BEEN LICKED. THAT MADE IT HARD FOR MOTHER AND I."
Scene 12—PARK BENCH—CLOSEUP OF ALICE. Alice is pondering over the situation and suddenly she smiles—an idea has occurred to her—cut to			After a moment's thought it occurs to Alice that if once Jimmie were to get a good licking it might cure him. She is for a moment amused at this thought and then turning to Jimmie says:
Scene 13—PARK BENCH—CLOSEUP OF ALICE AND JIMMIE. Alice turns to Jimmie, placing her hand on his arm and says:		DRAMATIC SITUATION here on which the rest of the story is built. The story from now on is a result of this demand of Alice.	
(Spoken) Title 7 (Cut in)— "I'LL TELL YOU WHAT YOU DO, JIMMIE—YOU GO OUT AND GET LICKED AND THEN COME BACK F. R YOUR ANSWER." Back to closeup—Jimmie is somewhat dazed by Alice's reply—Alice indicates that the answer she has given is final and starts to rise—cut to		Spoken title 7. Effect of Alice's demand on Jimmie.	"I'LL TELL YOU WHAT YOU DO, JIMMIE, YOU GO OUT AND GET LICKED, AND THEN COME BACK TO ME FOR YOUR ANSWER!" Jimmie is utterly crushed by the unexpected condition she has set.
Scene 14—PARK BENCH—LONG SHOT. Alice rises from bench—hurriedly bids Jimmie goodbye and exits—Jimmie stares after her in amazement.		Effect of Alice's demand on Jimmie. DRAMATIC CRISIS.	He can see no sense in it and nothing but disgrace and shame for himself.







ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
<p>Scene 15—PARK BENCH—MED. CLOSEUP OF JIMMIE. Jimmie still at sea—finally convinced that Alice was in earnest he registers that he will get licked—rises determinedly and exits from scene.</p>		<p>End of CRISIS when Jimmie forms resolve to "get licked."</p>	<p>Still he will do anything to win Alice—</p>
<p>(Descriptive) Title 8— AND SO OUR HERO INTREPIDLY VENTURES FORTH WITH THE AVOWED PURPOSE OF "GETTING LICKED."</p>		<p>Title 8. Motivation of Jimmie shown by sub-title.</p>	<p>and so he starts out with the deliberate purpose of hunting a licking.</p>
<p>Scene 16—STREET WITH ROW OF CHEAP FRAME HOUSES. Jimmie enters looking from right to left, looking for someone who will give him the beating that he seeks—looks off suddenly and registering that he sees an opportunity to accomplish his purpose he exits.</p>		<p>Progress indicated towards next DRAMATIC SITUATION.</p>	<p>As the affair with the two sports took place in a respectable neighborhood Jimmie at once decides to go somewhere where he can start up some trouble. He finally arrives in a slum district.</p>
<p>Scene 17—EXT. CHEAP FRAME HOUSE—LONG SHOT. Working man (big husky) is coming down steps followed by wife—she is arguing with him and he in turn is shaking his fist at her in threatening manner—Jimmie enters scene and indicating that "here's his chance," strides toward couple—</p>		<p>INTRODUCTION of new character.</p>	<p>Here fate seems to favor him wonderfully. Picking out a big husky workingman who is quarreling with his wife on the steps of their house he decides that he will call him down and that a fight will occur in which he himself, will be licked.</p>
<p>Scene 18—EXT. CHEAP FRAME HOUSE—MED. SHOT. Jimmie enters to arguing couple and swaggering up to man asks him what he means by threatening a woman that way—man and woman stop arguing and look at him in amazement—Jimmie awaits the wallop that he expects to get from the man—to his surprise, however, woman turns on him and raises the broom which she has in her hand, she orders him off the premises while the man steps behind her back for protection—Jimmie realizes the situation is hopeless and walks away from the couple in disgust—cut.</p>		<p>Second DRAMATIC SITUATION—also CONFLICT. COMEDY in the unexpected results.</p>	<p>But Jimmie has picked the wrong kind of a man. Angrily he demands an explanation from the fellow. Much to Jimmie's amazement the fellow instead of showing fight, is thoroughly terrified and hides behind his wife, and still more to Jimmie's discomfiture the woman, in whose behalf he has interfered, turns on Jimmie and thrashes him with the broom. Jimmie walks away in disgust. Jimmie is inclined to give it up as a hopeless job when, looking down the street, he sees</p>
<p>Scene 18½—SCENE AT TELEPHONE POLE—LONG SHOT. Husky Cop is standing leaning with hand on telephone pole—swinging his stick.</p>		<p>INTRODUCTION of new character—the policeman.</p>	<p>a stalwart young policeman leaning against a telegraph pole.</p>
<p>Scene 19—STREET SCENE—MED. SHOT. Jimmie enters with disgusted air—suddenly looks off and sees Cop—registers that "this time I'll fix it so that I get a real walloping." He exits toward Cop.</p>		<p>COMEDY shown here in Jimmie's sudden change from disgust to hopefulness—preparation for another DRAMATIC CRISIS—SUSPENSE.</p>	<p>Again his despair changes to hope. Surely by picking a fight with the representative of the law he will secure the licking he so much desires.</p>





ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
<p>Scene 20—SCENE AT TELEPHONE POLE—MED. SHOT.</p> <p>Cop on at pole—Jimmie enters—goes up to Cop—fixes his tie—shines his star with sleeve of coat and commits further insulting acts upon the person of the Cop—Cop is surprised—then takes the affair as a joke and starts to laugh—this makes Jimmie sore and he hauls off and swats the Cop on the side of the cheek—</p>		<p>DRAMATIC CRISIS turned to comedy by Cop's unexpected action. SUSPENSE ENDED.</p>	<p>Walking up to the policeman he insolently arranges his clothing, fixes his tie, but again Jimmie is in hard luck. Only for an instant does the Cop show any sign of resentment, then he treats the matter as a joke which so disappoints Jimmie that in desperation</p>
<p>Scene 21—SCENE AT TELEPHONE POLE—CLOSE-UP OF JIMMIE AND COP.</p> <p>Cop places hand to cheek—then suddenly starts to sob—Cop buries his head in arm and cries like a child—Jimmie looks at him with utmost disgust and starts from scene.</p>		<p>Same as above but now intensified when Jimmie strikes Cop. Cop sobs.</p>	<p>he slaps the policeman on the cheek but again Jimmie has picked a lemon as far as his purpose is concerned.</p>
<p>Scene 22—SCENE AT TELEPHONE POLE—LONG SHOT.</p> <p>Cop on at pole crying—Jimmie exits registering disgust.</p>		<p>Same as 21, intensified—End of DRAMATIC CRISIS.</p>	<p>The Cop instead of resenting the attack breaks down and cries.</p>
<p>Scene 23—STREET SCENE—MED. CLOSEUP.</p> <p>Jimmie enters scene and stands with air of deep dejection—registers that "getting licked is a hard proposition"—places hands in pockets and walks slowly out of set—</p>			<p>Again Jimmie is completely disgusted. He is at a loss what to do when</p>
<p>Scene 24—PARK BENCH SET—MED. SHOT.</p> <p>Dapper little parson is seated on bench—Jimmie enters disconsolately—goes to bench and gruffly orders the parson to move over—Parson indicates that there is sufficient room for Jimmie and does not move—Jimmie gives him a shove and Parson falls from bench—</p>		<p>INTRODUCTION of new character—Preparation for next dramatic situation. CHARACTERIZATION of Parson shown in his refusal to move.</p>	<p>fate again intervenes. Strolling hopelessly into a park Jimmie notices a clerical-looking young man seated on the bench. He is too small and insignificant-looking for Jimmie to pick a fight with so he gruffly motions to him to move over. To which the stranger responds by indicating with his hand that there is room enough for two. Impatiently Jimmie gives him a shove which knocks him from the bench and proceeds</p>
<p>Scene 25—PARK BENCH SET—LONG SHOT.</p> <p>Jimmie starts to sit down—Parson rises and wallops Jimmie on the jaw—knocks him flat on his back—Jimmie rises, half-dazed and starts to annihilate Parson—</p>		<p>CONFLICT—DRAMATIC CRISIS.</p>	<p>to sit down. But again he has mistaken his man. The clerical-looking person without a word lands on Jimmie sending him to the ground. Utterly amazed by the unexpected result he staggers to his feet and the fight is on.</p>
<p>Scene 26—PARK BENCH—MED. CLOSEUP.</p> <p>Parson jumps around, landing lightning-like blows in Jimmie's face—</p>		<p>CONFLICT.</p>	<p>He is a match for Jimmie and more. As light on his feet as a dancer he avoids Jimmie's blows, anyone of which would have put him out, and pounds Jimmie's face unmercifully.</p>
<p>Scene 27—TREE SET—MED. CLOSEUP.</p> <p>Alice discovered standing—suddenly looks off and sees fight—</p>		<p>Return of Alice to story.</p>	<p>Meanwhile Alice, who had been coming down the same street catches sight of the fight at a distance, and hurries on, towards the two.</p>






ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
Scene 28—PARK BENCH SET—MED. CLOSEUP. Parson giving Jimmie beating of his life.		DRAMATIC CRISIS intensified—with added element of surprise.	Even as she looks the fight continues and it was very plain that Jimmie was getting the worst of it.
Scene 29—TREE SET—CLOSEUP. Alice looks at Jimmie getting beating by little Parson—is amazed.		Effect on Alice.	Alice is utterly astounded that a man so much smaller than he is should be able to thrash Jimmie and
Scene 30—PARK BENCH SET—CLOSEUP. Parson lands terrible blow in Jimmie's eye—knocking him cold.		End of DRAMATIC CRISIS.	especially so when she sees Jimmie knocked out cold by a wicked blow from the stranger.
Scene 31—PARK BENCH SET—LONG SHOT. Jimmie falls on bench unconscious—little Parson brushes clothes—looks at his opponent with a nonchalant air and steps spryly out of scene.		Finish CHARACTERIZATION of Parson by ACTION.	The clerical looking person by the way he brushed off his sleeve and straightened his clothes unconsciously imitating Jimmie's actions, when he licked the two sports, evidently is as used to fighting as Jimmie himself.
Scene 32—TREE SET—CLOSEUP. Alice witnesses Jimmie's defeat with dismay and some amusement—she exits towards Jimmie.		Effect on Alice.	Alice, as she hurries towards her fallen lover, does not know whether to be regretful or amused at the result of her experiment.
Scene 33—PARK BENCH SET—CLOSEUP. Jimmie on bench, knocked out—slowly comes to himself—looks around dazedly.		Effect on Jimmie.	As for Jimmie, who was coming to slowly, the little birds were still singing in the trees.
Scene 34—PARK BENCH SET—MED. CLOSEUP. Alice enters scene and sits down by Jimmie—Jimmie looks at her in surprise—Alice looks him up and down with a pitying and amused air—Jimmie then says "Well, I've been licked—are you satisfied?"—Alice looks at him and laughs.		PREPARATION for next DRAMATIC CRISIS. Jimmie thinks he has fulfilled his contract.	But when Jimmie's battered face looks up into the face of Alice he grins broadly. Has he not complied with her orders and got himself properly licked. And he says to her: "WELL, I'VE BEEN LICKED, ARE YOU SATISFIED?"
Scene 35—PARK BENCH SET—CLOSEUP OF ALICE AND JIMMIE. Alice speaks to Jimmie with a smile— (Spoken) Title 9— "WHEN I ASKED YOU TO GET LICKED, I MEANT BY A MAN, NOT BY A BOY, WHY I COULD HAVE WHIPPED HIM MYSELF!"		DRAMATIC CRISIS when Alice refuses to accept Jimmie's view. Spoken title.	But to his amazement instead of agreeing she laughed and said: "WHEN I ASKED YOU TO GET LICKED I MEANT BY A MAN NOT BY A BOY, WHY I COULD HAVE LICKED HIM MYSELF!"







ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
<p>Scene 35—(Continued)— Back to scene—Alice finishes speaking and registers amusement and pity—Jimmie is crestfallen.</p>			<p>Jimmie's amazement at this announcement is pitiful. He apparently collapses with his mouth wide open and</p>
<p>Scene 36—PARK BENCH SET—MED. CLOSEUP. Alice registers that she does not care to remain and discuss the matter and rises—She hurries off as Jimmie looks after her in surprise and dismay.</p>		<p>Effect on Alice.</p>	<p>Alice disgusted with the whole affair gets up and walks away, her head held high in the air.</p>
<p>Scene 37—PARK BENCH SET—LONG SHOT. Jimmie picks up his cap and walks out of set with air of utter misery—His hopes have all been shattered—IRIS OUT.</p>		<p>End of CRISIS.</p>	<p>As for Jimmie the world seemed to have come to an end. He has done everything he could, and even when Fate smiled upon him and he had found a man who unexpectedly gave him a licking, the girl he loves goes back on her part of the bargain.</p>
<p>(Descriptive) Title 10— AFTER SEVERAL HOURS OF MISERY JIMMIE DECIDES TO SEEK A CAFE IN ORDER THAT HE MAY RE- CEIVE MOMENTARY FORGETFUL- NESS.</p>		<p>(Descriptive) Title 10. Lapse of time shown by wording.</p>	
<p>Scene 38—CAFE IN PARK—LONG SHOT. IRIS IN—People on at tables, eating and drinking—Jimmie enters and takes seat—waiter comes to him—Jimmie gives order—waiter exits.</p>		<p>Setting for another DRAMATIC CRISIS.</p>	<p>Wearily and with lagging footsteps Jimmie wanders into an open air cafe in the park. Mechanically he gives the waiter his orders.</p>
<p>Scene 39—CAFE IN PARK—MED. CLOSEUP AT JIMMIE'S TABLE. Waiter brings drink—Jimmie pays him—waiter exits as Jimmie sips liquid disconsolately.</p>		<p>Same as 38.</p>	<p>He is so lost to the world that he doesn't know what is going on around him. But while he sits in a sort of stupor</p>
<p>Scene 40—CAFE IN PARK—LONG SHOT. Crowd on—Jimmie in corner at table—Alice enters with big, fine-looking man—waiter shows them to table near that of Jimmie—they sit and give order to waiter.</p>		<p>Further setting. Return of Alice to story—INTRODUCTION of new character.</p>	<p>Alice accompanied by a big fine-looking man takes her seat at a table not far away from him. The waiter serves them and</p>
<p>Scene 41—CAFE IN PARK—MED. CLOSEUP OF ALICE AND MAN AT TABLE. Man turns to Alice and talks to her in affectionate manner—Alice smiles and seems to respond to his advances.</p>		<p>Relations between Alice and stranger shown.</p>	<p>they chat in a friendly and confidential manner.</p>




ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
Scene 42—CAFE IN PARK—CLOSEUP OF JIMMIE. Jimmie sipping liquid—suddenly looks off and sees Alice and man—registers surprise.		DRAMATIC SITUATION. More preparation for another CRISIS SUSPENSE . "What will Jimmie do?"	Meanwhile Jimmie's wandering eye happens to catch sight of Alice and her escort a short distance away and
Scene 43—CAFE IN PARK—MED. SHOT OF JIMMIE. Jimmie's surprise turns to anger and he jumps to his feet—pulls down coat—adjusts his hat and exits with blood in his eye.		Progress towards CRISIS speeds up.	in a flash his hopelessness falls away from him. He is fighting mad now and there is blood in his eye when he gets up. He has been thrashed with no result as Alice has broken her promise, but to have another rival flaunted in his face is more than he can stand. He walks
Scene 44—CAFE IN PARK—LONG SHOT. Everybody on—Jimmie strides over to table at which Alice and man are seated—glares down at them—Alice looks up startled and man's gaze follows hers.		Same.	over to the table and manifests his feelings by a glare of supreme contempt. As this, however, does not seem to be enough to provoke Alice's escort into a fight he
Scene 45—CAFE IN PARK—MED. CLOSEUP AT TABLE. Jimmie wastes no time—he reaches over to man—yanks him to his feet and starts in to beat him up.		Conflict— CRISIS begins.	starts it himself by grabbing Alice's escort by the collar, jerking him to his feet and
Scene 46—CAFE IN PARK—LONG SHOT. Jimmie and man in desperate battle—crowd surges around the contestants.		Conflict— CRISIS continues.	a wicked fight follows. The man, though not nearly as young as Jimmie, is a sturdy battler and gives a good account of himself. It does not look as if it would be an easy job for James.
Scene 47—CAFE IN PARK—CLOSEUP OF ALICE. Alice witnesses fight with a look of alarm on her face.		Effect on Alice.	Alice meanwhile, whose first expression of surprise is now changed to one of horror and anxiety, stands looking on helplessly.
Scene 48—CAFE IN PARK—LONG SHOT. Jimmie and man still fighting—surrounded by crowd.		Conflict.	Meanwhile a crowd, attracted by the fight, gathers, which increases Alice's
Scene 49—CAFE IN PARK—CLOSEUP OF ALICE. She is looking on in alarm.		Effect on Alice.	dismay. She is on the verge of tears.

ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
Scene 50—CAFE IN PARK—LONG SHOT. Man breaks from crowd in disheveled condition—one eye blackened—his collar torn—he rushes out of set followed by Jimmie.		Lull in conflict— SUSPENSE —"How will it end?"	But Jimmie at last gets the best of it and Alice's escort has had enough. He turns and
Scene 51—PARK SET—LONG SHOT. Man runs through set followed by Jimmie.		Same as 50.	runs away from Jimmie through the crowd
Scene 52—CAFE IN PARK—MED. CLOSEUP. Alice watches chase between man and Jimmie—then exits after them.		Effect on Alice.	while Alice hurries after them.
Scene 53—ANOTHER SET IN PARK—MED. CLOSEUP. Man enters and stops exhausted—Jimmie enters—threatens man.		Suspense.	But the elderly man is all in. He can run no farther. At a lonely spot in the park he stops. Jimmie comes rushing up,
Scene 54—PARK SET—FLASH OF ALICE HURRYING TOWARD JIMMIE AND MAN.		SUSPENSE.	
Scene 55—ANOTHER SET IN PARK—MED. CLOSEUP. Man indicates to Jimmie that he is beaten—Jimmie threatens him—Alice enters.		End of CRISIS . Jimmie has won—but SUSPENSE as "What will Alice do?"	but the older man lifts up his hand in a sign of surrender. This has no effect on Jimmie and is again about to attack him when Alice appears on the scene.
Scene 56—ANOTHER SET IN PARK (same as 55)—CLOSEUP OF JIMMIE AND ALICE. Jimmie turns on Alice and speaks: (Spoken) Title 11—(Cut in)— "THE NEXT TIME YOU GO OUT WITH A FELLOW, DON'T BRING HIM AROUND ME!" Back to scene, Jimmie sore—Alice amused.		Insert—Spoken title 11. Jimmie's mental attitude told in sub-title.	Jimmie turns to her with the warning— "THE NEXT TIME YOU GO OUT WITH A FELLOW, DON'T BRING HIM AROUND ME!"
Scene 57—ANOTHER SET IN PARK (same as 55-56)—CLOSEUP OF MAN. Man is standing looking at Alice and Jimmie with surprised attitude—		Man's mental attitude shown by expression.	But the stranger stands staring, an utter lack of comprehension in his face at both Alice and Jimmie. The whole thing is evidently a mystery to him.

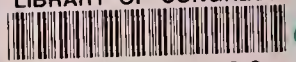
ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
Scene 58—ANOTHER SET IN PARK (same as 57)— CLOSEUP OF JIMMIE AND ALICE. Alice breaks into a laugh and says:		DRAMATIC SITUATION for Jimmie when he finds who stranger is.	Suddenly Alice breaks into a laugh and solves the mystery by saying:
(Spoken) Title 12—(Cut in)— "WHY, JIMMIE—HE IS NOT MY SWEETHEART—HE'S MY FATHER!"		Spoken title 12.	"WHY, JIMMIE, HE IS NOT MY SWEETHEART, HE IS MY FATHER!"
Back to scene, Alice laughing—Jimmie starts with surprise and inward disgust, he commences to feel that he has made a faux pas.			Jimmie's figure sags and he looks hopeless. This is the worst blow of all. He has thrashed Alice's Father and she will never forgive him. It seems the end of the day for him.
Scene 59—ANOTHER SET IN PARK (same as 58)— CLOSEUP OF MAN. Man (Father) looks at Alice and Jimmie and then starts to smile—as Jimmie looks at him he recovers himself and takes on an air of sternness.		SUSPENSE for a moment when Father for a moment looks stern.	But the Father and Alice are overcome by the humor of the situation, and cannot restrain a smile. With an effort, however, the elderly man assumes an air of sternness.
Scene 60—ANOTHER SET IN PARK (same as 59)— MED. SHOT TAKING IN ALL THREE FIGURES. Alice amused—Jimmie downcast—man stern—Alice turns to Father and says:		SUSPENSE CONTINUED.	But Alice cannot conceal her amusement and as she looks at Jimmie with admiring eyes she turns to her Father and says:
(Spoken) Title 13—(Cut in)— "DADDY—THIS IS JIMMIE—HE AND I ARE TO BE MARRIED." Back to scene—Father surprised—Jimmie looks at Father in contrition—Alice still amused.		Spoken title 13.	"DADDY, THIS IS JIMMIE. WE ARE TO BE MARRIED." Jimmie can hardly believe his ears and looks hopelessly at the Father.
Scene 61—ANOTHER SET IN PARK (same as 60)— CLOSEUP OF FATHER. Father's face relaxes and he smiles.		SUSPENSE continues "What will Father do?"	The Father now completely overcome by the humorous side of the situation laughs aloud and
Scene 62—ANOTHER SET IN PARK (same as 61)— CLOSEUP OF THREE FIGURES. Alice looks pleadingly at Father—Father smiling—Jimmie turns to him—Father reaches out hand to Jimmie and says:		SURPRISE.	he cannot resist Jimmie's outstretched hand and his daughter's pleading eyes. The secret of his sudden forgiveness of Jimmie is revealed when he says to him

ILLUSTRATED STUDIO METHOD INSTRUCTION CHART

CONTINUITY	SCREEN SCENES	DRAMATIC ANALYSIS	SYNOPSIS OF STORY
<p>(Spoken) Title 14—(Cut in)— "MY BOY—THAT'S THE FIRST TIME I HAVE EVER BEEN LICKED—I AM GLAD TO CLAIM YOU FOR A SON-IN-LAW." Back to scene—Father shakes hands with Jimmie—Alice jumps up and down de- lightedly—Jimmie turns from Father and puts arms around Alice—they kiss as Father wisely turns his back—IRIS OUT.</p>		<p>LAST DRAMATIC CRISIS OR CLIMAX when Father relents—the dramatic purpose of the chief actor has been attained.</p>	<p>"MY BOY, THAT'S THE FIRST TIME I HAVE EVER BEEN LICKED. I AM GLAD TO CLAIM YOU FOR A SON-IN-LAW." And as Jimmie takes Alice in his arms the old man considerately turns his back.</p>
THE END			THE END

LIBRARY OF CONGRESS



0 027 133 199 A